metalsmith

Exhibition in Print

A PUBLICATION OF
METALSMITH AND SOCIETY
OF NORTH AMERICAN
GOLDSMITHS

JURIED
EXHIBITION
IN PRINT

Animal Instincts

Essayist Akiko Busch

Jurors David Bielander,
David Freda, Bruce Metcalf

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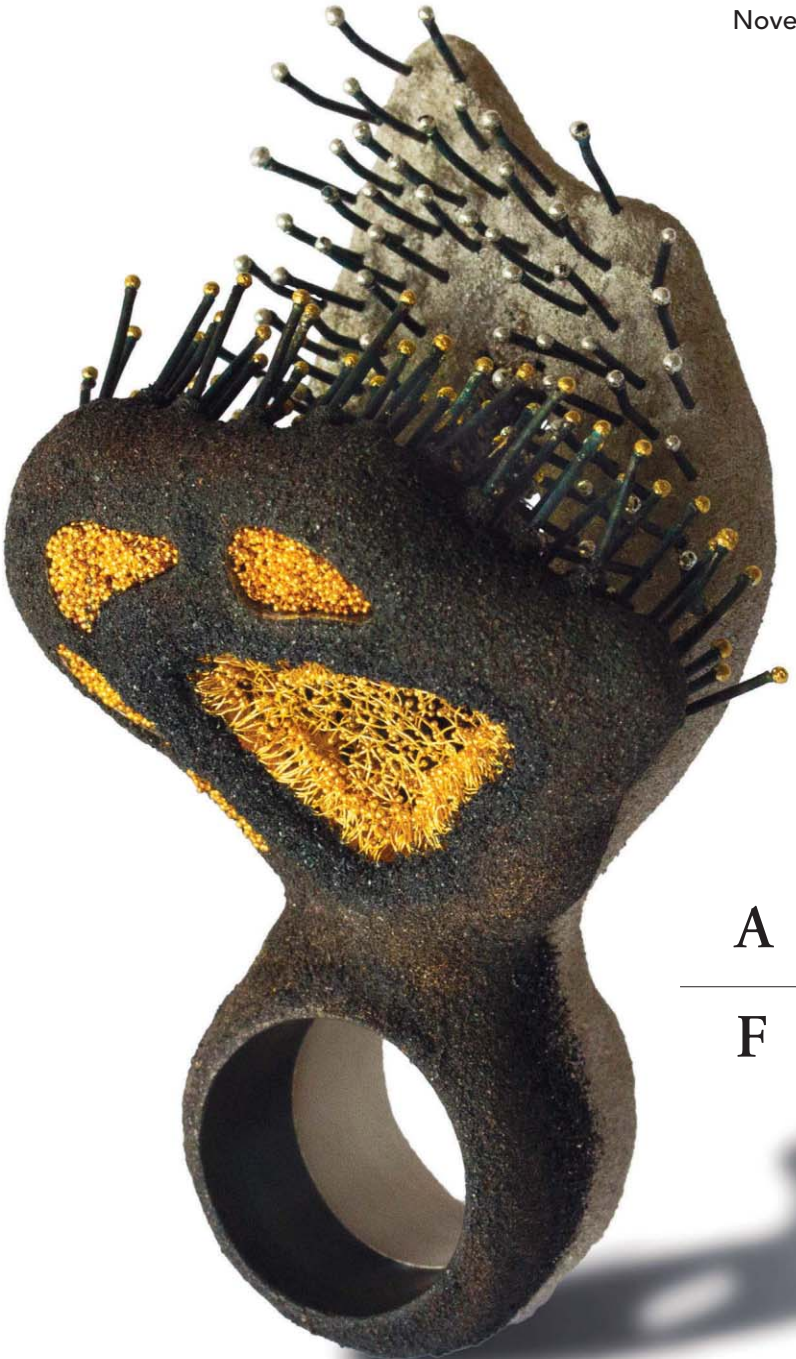

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Animal Instincts

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Cover:
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Become Undone: The Dove, 2013
nylon, sterling silver
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FOREWORD

THIS YEAR'S JURIED "Exhibition in Print" showcases works that creatively engage the animal world. As reflected in the diversity of objects on these pages, our relationships with animals are not only varied and complex, but biologically nuanced—we, too, are part of Kingdom Animalia.

As a species, we humans clearly seek the close company of other living creatures. Indeed, we can't seem to live without them. Pet ownership in the United States has more than tripled since the 1970s, with some 82.5 million households now containing at least one animal. Speculating about the reasons we're so attracted to other animals—as subjects for art and as familial companions—guest essayist Akiko Busch writes: "Perhaps it opens to us some avenue to our own primitive ancestry, some acknowledgment of our mysterious bond to other species and the knowledge that intimacy can exist without understanding."

Science is now documenting a range of traits and behaviors that we share with our animal kin. There is further research demonstrating the physiological and psychological benefits pets offer in helping to curb or cure various illnesses. Our dependence on animals is undeniable, if only as a source for food or labor. Even more crucial may be the nourishment they provide our spirits. *Anima*, the root of "animal" and "animate," points to this essential tie; it means "life, breath, or soul."

Along with reverence and delight, author Busch also detects an elegiac tone in the featured animal-based works. She finds irony in that, "all this animal attentiveness comes at a time when we are confronted by what is known as the Sixth Extinction—a period in history when we are losing species at an unprecedented rate." As our appreciation of non-human animals increases, the creatures themselves are decreasing in alarming numbers. It is difficult, then, to behold many of these depictions without feeling a pang of concern or discomfort.

The metal menagerie collected here triggers a host of rich and conflicted associations. It also reveals the skill and sensitivity of contemporary metalsmiths as they address the animating presence of these significant others in our lives.

SUZANNE RAMLJAK
EDITOR

The mission of *Metalsmith* magazine is to document, analyze, and promote excellence in jewelry and metalsmithing. In fulfillment of the goal of producing a significant document of the field, editorial content will emphasize contemporary activities and ideas, with supportive content to include relevant historical work and critical issues.

metalsmith

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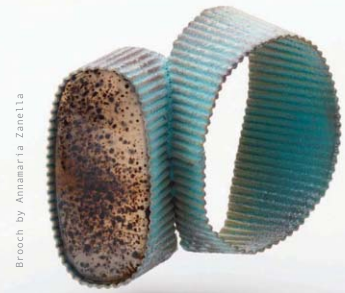

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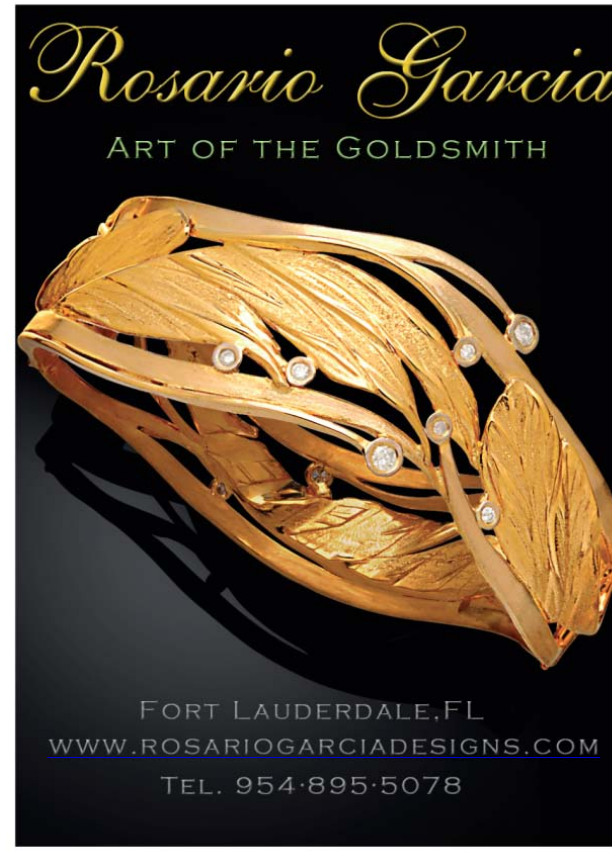

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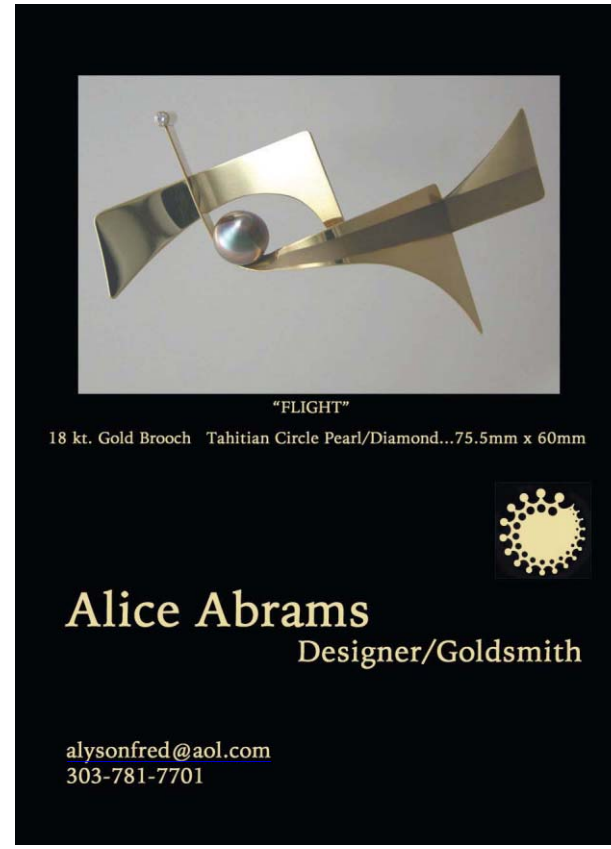

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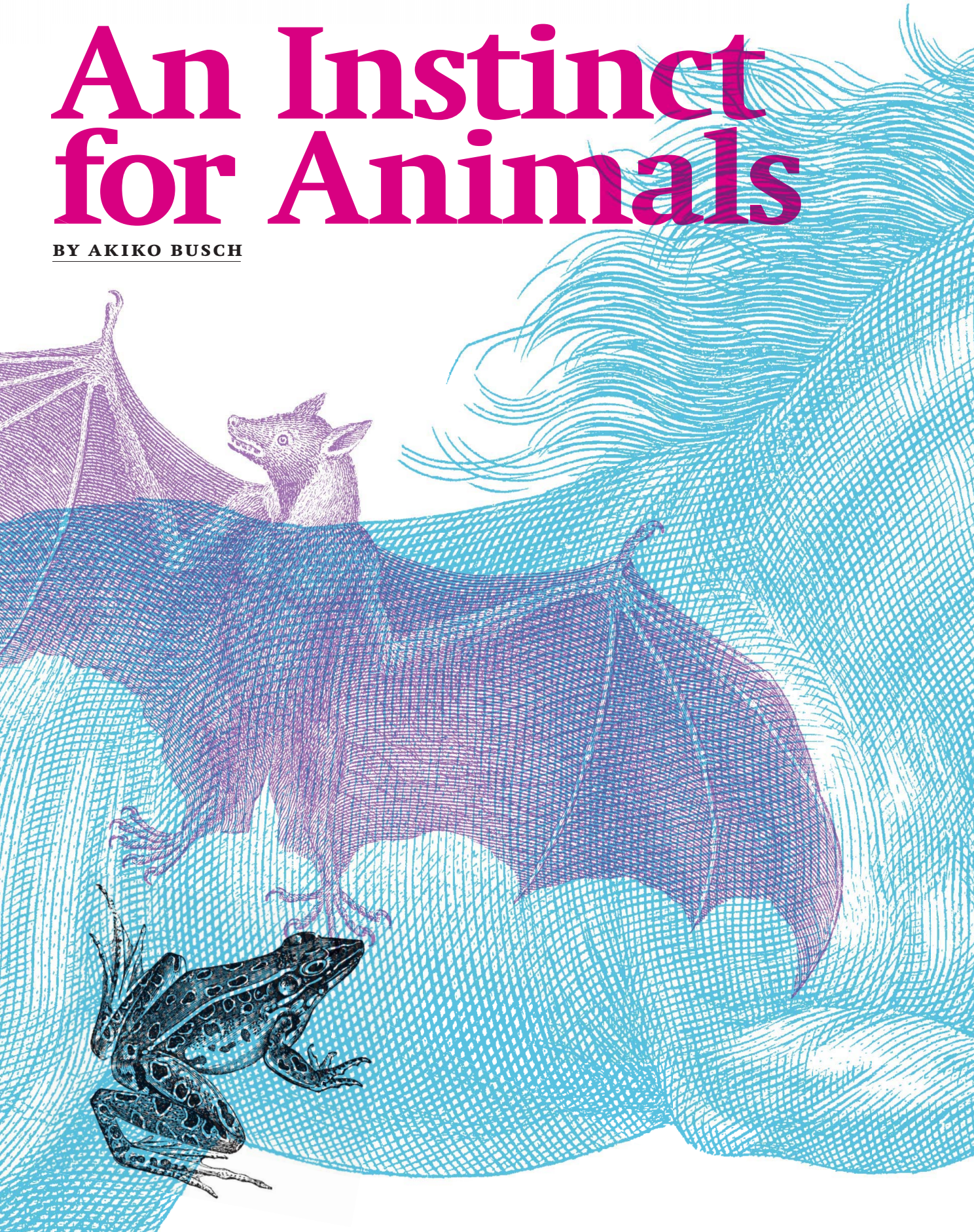
An Instinct for Animals

BY AKIKO BUSCH



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THE OPTIMUM PURPOSE of the Internet was a topic of some discussion in its early days, but for many current users there is little doubt that YouTube animal videos are its prime reason for being. Among all the piano-playing cats, singing cockatiels, and tap-dancing penguins, it is probably the stories of interspecies companionship that beguile us most—pigs napping with kittens, goats nuzzling dogs, and if a recent arrival in my inbox is to be believed, a red fox playing tag with a German shepherd. Why such images engage the imagination the way they do is hard to define, but it probably relates to some weird combination of the improbable, the inexplicable, the marvelous, and the cute. Not to mention peaceful coexistence of a nearly biblical order. If it is not quite the wolf lying with the lamb or the leopard with the baby goat, it is most definitely the chimp cavorting with the cheetah, the piglets frolicking with the tiger, and the Dobermans sporting with the deer. There is something irresistible in the idea that something as simple as affection can, for a bit, dissolve the boundaries between species.

The interspecies bond that touches us most deeply is, of course, the one between animals and humans. While it may not be realistic to think we can decipher the obscure vocabulary of gesture, animation, expression, and sound of the animal kingdom, most of us believe that it can teach us something. Just about anyone who has ever tried to train an animal faces the question not just of what they can learn from us, but of what we can learn from them. It is a speculative enterprise, of course, and we will never really know if we are quite getting it. Yet ever since Aesop's telling of the swallow and the crow, the dog and his shadow, the ox and the frog, and all the other ancient fables that remain part of our cherished literature and narrative, the idea that the behavior of animals offers meaningful lessons seems to be something we accept intuitively.

If we are hardwired to find a moral narrative in the lives of animals, research of the last several decades has given further clarity and credibility to that impulse. New insights into the cognition and behavior of animals have revealed that bonobos can be innately gracious, chimps have compassion, elephants mourn their dead, whales experience grief, crows not only use tools, but make them, and scrub jays are capable of deception. Black bears display empathy, dogs have a conscience and are capable of measuring time, and dolphins, in their ability to imitate the behavior of other species, demonstrate a sense of self. There are countless other examples from other species, all of them inviting us to consider inhabitants of the animal kingdom our colleagues and partners in the social universe and to ponder the nature of consciousness. The biologist and primatologist Frans de Waal is surely speaking for the emerging recognition of the moral life of animals when he says, "To endow animals with human emotions has long been a scientific taboo. But if we do not, we risk missing something fundamental, about both animals and us."

At the same time, author and ethicist Peter Singer and others have explored the way we treat animals, raising such questions as whether and how our moral thinking should be extended beyond our own species; how we can assess the suffering of animals; what is the moral status of animals; and whether the sense of fairness, justice, and benevolence with which we try to treat other humans should apply to animals as well. In his introduction to *In Defense of Animals: The Second Wave* (1985; online edition 2006), Singer, the text's editor, observed that traditional markers of human morality, such as "the ability to reason, self-awareness, possessing a sense of justice, language, autonomy, and so on," are entirely absent in some humans, and "few want to consign these humans to the same moral category as nonhuman animals." He adds that, "some nonhuman animals possess at least some of these more advanced cognitive characteristics. So—at best—these criteria do not mark the greater moral significance of *human* beings as such, but rather that of most humans and some nonhumans over some humans and most nonhumans."

Questions, obviously, persist. What is it that creates a sentient being? Memory, mourning, self-awareness, empathy, deceit, practicality, a sense of the future? And if scientists have given us new ways to consider animal cognition and intelligence, and ethicists have given us new ways to reconsider and recalibrate our treatment of animals, it only makes sense that some of this revised thinking around animal behavior and intelligence is reflected in the way animals are represented in contemporary art and design. Maybe it's exactly because animal consciousness still eludes our full comprehension, that it invites artistic consideration. And maybe it's because the interior life of animals is something we continue to *imagine* rather than *know*, that it offers fertile ground for artists. Indeed, the emerging visibility of the animal realm in art signals something more than a revived interest in the figurative—perhaps a renewed curiosity, a changed appreciation, and most of all, a thriving sense of the imaginative when it comes to animal instincts. Certainly that imagination is evident in contemporary metalwork.

The animal world has always had a presence in this discipline. It may be a celebration of beauty. Animal forms offer a vast and rich resource for shape, color, surface texture. The delicate membrane of a moth's wing, the scales of a reptile, the textured skin of a deer—all of these invite interpretation by the jeweler's eye and hand. Both the order and the disorder of the animal kingdom bring rich rewards to the metalsmith, with the symmetry of a dragonfly and the asymmetry of a twisting serpent having equal allure.

What are some other reasons for the enduring presence of animal imagery? Perhaps such images are a way of recognizing some piece of our own animal nature, some unspoken affinity with other species that goes back to the beginning of time. Perhaps it opens to us some avenue to our own primitive ancestry, some acknowledgment of our mysterious bond to other species and the knowledge that intimacy can exist without understanding. Or maybe it is because the animal world can put us in the vicinity of wildness. In an increasingly mechanized, industrial, and now technological world, it may be an effort to connect to an ever more remote natural world. Our fragile association with nature is something to which we are ever more attentive, and the animal realm seems to offer us some access from a controlled, synthetic world to something more primal, instinctive, intuitive, authentic. Or, it may be a way to honor a totem. When one is adorned with some rendition of an eagle, a wolf, a whale, it may be a means of acquiring the persona of that creature, a way of inching closer, gaining proximity to some primal power not quite available to us.

Perhaps such images are a way of recognizing some piece of our own animal nature, some unspoken affinity with other species that goes back to the beginning of time.

For all these reasons and more, it has always been in our nature to bring animal forms into our art, decoration, and ornament. Biologist, naturalist, and author E. O. Wilson has established the idea of biophilia, which contends that our connection to natural systems is intrinsic to whom we are and that it has an evolutionary component. In his book, *The Future of Life*, he writes that "a sense of genetic unity, kinship, and deep history are among the values that bond us to the living environment. They are survival mechanisms for ourselves and our species." He has identified this deep affiliation we have for other forms of life as something we search out subconsciously and intuitively, and while he is including the vast universe of plant and animal world alike, surely his words apply here. Such messages all continue to resonate now, but the renewed presence of zoomorphism in contemporary art may reflect ideas that are more germane to the present day.

Take, for example, the nature of the animal population under consideration. As in previous generations, the animal world includes both wild and domestic creatures—the pets that sit at our feet and the animals used for labor; both real and fictive—the animals we know and cherish, and those that exist only in our imaginations. It includes the sentinel species, those animals at the top of the food chain—great white sharks, tigers, eagles, and wolves—whose health reflects the well-being of the species around them. The spirit world of such creatures has always called out to the human imagination for some perceived shamanistic quality and has always provided icons for creative expression. But every bit as present here are the smaller organisms—insects, rodents, amphibians—that so often escape our notice.

Creatures that are a product of science and technology have also found their place in contemporary thinking. How could it be otherwise? The human imagination has always accommodated a petting zoo of the fantastic. Reinvented and reconstructed birds and beasts populate our dreams. But such apparitions are no longer limited to the creative imagination.

Whereas that was once the only place where hybrid animal identity was formed, such mutations now occur in research labs worldwide. Biomimicry describes a well-established field of design that looks to the natural world for information on material behaviors, whether it is the innate strength of spider silk that can be tailored for use in textiles or the aerodynamics of the paradise tree snake flinging itself from branch to branch, which can be adapted to everything from airplanes to drones. Meanwhile, the natural forms themselves are transformed through genetic sequencing. In her book, *Frankenstein's Cat*, Emily Anthes suggests that mice mutated for scientific study, cloned cats, genetically engineered GloFish, and biotech livestock modified to be disease resistant are all evidence that the animal world can be amended, hybridized, and otherwise constructed and reconstructed for human need and convenience.

Some of this elicits deep apprehension; it can change our view of things. Where we once may have been inspired, transported, intrigued by illusory animal forms—a griffin, for example, with the head of a vicuna, wings of an eagle, tail of a kangaroo—today we may be just as likely to view the fantasia with suspicion. So when we see a sculptor's hybrid cat with an armadillo's armored shell, a jeweler's anomalous amoeba forms that hint at the beginning of some new genetic form, a glass lizard woven in fluorescent pink cording, or polymer octopi with curling tendrils that could be plant or animal, or the image of a bird, flattened, and laid out for us as a specimen, we may respond at least in part with some combination of delight, admiration, and pleasure at the imagination that has brought such a creature into being. By now, though, we may also respond with an intuitive wariness and mistrust, skeptical as to whether a new animal form is something to admire after all.

An elegiac quality also infuses much of this work. The irony, of course, is that all this animal attentiveness comes at a time when we are confronted by what is known as the Sixth Extinction—a period in human history when we are losing species at an unprecedented rate, largely due to the results of human behavior, whether a warming climate, habitat destruction, environmental toxins, or as yet unidentified assault. By some accounts, species are vanishing today at the rate of 140,000 per year. A sense of danger has long resonated in jewelry design—as in a snake writhing upward toward the hand grasping its tail or the tableau of a banana spider eating a butterfly. The intersection of beauty and danger is traditional to the discipline. But now the animal is likely not to be the agent, but rather the subject of imminent menace.

Endangered species proliferate here, as in a copper, enamel, and amethyst tide pool that memorializes vanished organisms. And when we see a series of delicately carved silver bats, asleep and hanging from a ledge, it is easy to wonder if they will awaken. The bat population around the country is diminishing, and not so long ago, entire populations of bats in New York State woke from hibernation infected by a fungus that killed some six million of them.

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In the menagerie of metalsmithing, we are confronted with a paradox.

Or when we see a piece (playfully?) called *The Hitchhiker*, a tiny orange frog attached to green cactus fronds, it could be a bright emissary from the amphibian world that has magically landed there. Frogs, after all, are ambassadors of good fortune in Japanese folklore. But it could just as well be a reference to the more sinister behavior of organisms that surreptitiously attach to boats, trucks, tires, firewood, and whatever else they might find to catch a ride to other, more distant ecosystems where they almost certainly will wreak havoc.

Likewise, when we see in this work a collection of feathers, a section of vertebra, or a tuft of fur, it is hard not to read these as remains. And though the use of silver suggests a permanence absent in the original twig and shoots, a delicate nest woven of silver threads remains fragile. And it is not necessarily simply empty. It can also be read as a still life of abandonment: habitat loss, invasive species that compete, and warming temperatures that drive some bird species to relocate may all result in vacant nests. To be sure, such vestigial bits and pieces have always had a place in jewelry design. Metalsmiths have a knack for honoring the remnant, whether it is a dragonfly, the wing of a monarch butterfly, or a fragment of bone. But knowing what we do today about the declining number of animal species, it seems only natural to view such artifacts as relics. No wonder we respond to them with a sense of disquiet.

And if such work has a plaintive quality, it can also be tinged with absurdity. If loss elicits poignancy, so, too, can it evoke senselessness. Surely there is something deranged in our biotech efforts to revive extinct or endangered species in the research lab, while ordinary behaviors contribute to the demise of such creatures. And surely there is something futile, even ridiculous, in the way we favor some species over others. Sympathies in the general population seem to extend naturally to polar bears, butterflies, dolphins, whales, and cranes, and less naturally to bats, snakes, and insects. Such random preferences will do little to advance genuine conservation efforts. Incongruity abounds in odd and picturesque alignments. A patch of deerskin laser cut in the shape of a leaf is both gorgeous and disquieting. Unexpected adjacencies of material, texture, and form in the ecosystem of art reflects all the confusion and irrationality of the greater environment.

Animal figures have always been characters in our stories, and their appearance in the narratives in this *Exhibition in Print* continues to explore changes in the surrounding scenery. A coastal tableau offers us a seabird amid the rising waters that have flooded our homes. An unspecified animal head mourns the trophy hunting that has led to diminished populations of entire species. It is adorned with the seedpod of a thistle, a symbol of endurance, and a marigold, the traditional flower used in the Day of the Dead, signifying both honor for the dead and renewal.

In the menagerie of metalsmithing, we are confronted with a paradox that is typical of our times—every day we learn so much more about what is being lost that same day. It's no surprise that the artists represented here are so engaged with the subject. And I wonder if this is one of those situations in which the more we know, the greater the mystery becomes. The more clues we have, the more we realize that there is even more yet to discover. We know with greater certainty than ever that animal beings are crucial to our social network and that our kinship with them expands notions of belonging and connectivity in ways that cannot be clearly defined. Yet we remain mystified at exactly how and why this has come to be. And while we continue to pursue these questions in research labs, in kitchens and living rooms of our own homes, in pastures and barns where animals are raised and put to work, surely the landscape of contemporary art is every bit as viable a place in which to investigate the unknown lives of animals. Very likely something in the craft process furthers the investigation. The practice of metalwork is an opportunity for meditation on such questions. The precision required for soldering a piece of metal, the undivided attention needed to burnish an edge, cast precious metal, or simply polish a finished piece may all offer a psychic space to entertain such queries.

Something of significance surfaces in the way contemporary metalsmiths draw on images from the animal world as we continue to redefine our relations with that realm. These animal-inspired pieces point to the value of a convergence in scientific and artistic inquiry. Such collaborations between the sciences and the humanities are occurring more often now. Witness the astonishing partnership of jeweler and designer Ted Muehling, with photographer Abelardo Morell, and neurologist Oliver Sacks in *The Island of Rota* (2010), a limited-edition book documenting Sacks's voyage to an island in Micronesia whose inhabitants are colorblind. This disability fosters a profound sensitivity to texture, light, sound, and pattern. Muehling, a scholar of natural history, designed the book, its cover, and the box that contains it, taking cues from the biota of the archipelago itself—its corals, ferns, cycads, and the minutiae of sand and dust, indeed all its botanical and biological life. As a jeweler, he was sensitive to the tones, the sensuality, the visual rhythms of the place. This union of a designer, photographer, and neurologist not only resulted in an archive of breathtaking images, but also suggests that these realms of perception can inform and sustain one another.

Jewelry, may bring a particular value to such collaborations. It is a field of enterprise, after all, that is all about physical closeness. And so when we wear on our bodies pieces that consider crucial questions about our own humanity and its place in the broader sphere of animal existence and behavior, the investigation takes on a kind of intimacy. This is as it should be. The questions, and how they are answered, will touch us to our very core.

Akiko Busch writes about design, culture, and nature for a variety of publications. Her most recent book, The Incidental Steward, *(Yale University Press, 2013), is a collection of essays about landscape, citizen science, and stewardship.*

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KELLY MCCALLUM

Oscar and Jerome from the "Plumage" series, 2011
taxidermy egrets, ostrich leather, suede, freshwater pearls, sterling silver, black rhodium plate
25 x 18 x 17"

"In this series 'Plumage,' I took the concept of creating jewelery for taxidermy pieces to the next level, fabricating elaborate saddles, along with silver, stirrups, bridles, and other such embellishments."

REBECCA HANNON

Pop-up Bird Rings, 2012
patinated sterling silver
each approx. 3 x 1"

"I explore the strength and fragility of birds through their counterparts in jewelry-like material."

"Birds have long been a source of inspiration in my work. They are colorful, fragile, simultaneously whimsical and elegant. Their ability to soar to great heights fuels our human fantasies of flight, and yet birds are also a daily, familiar part of our environment."

EMILY WATSON

Dove with Gaspeite Leaves, 2013
faux bone, Formica, reconstituted stone, sterling silver, steel
2 x 3 x ⅜"
PHOTO: EMILY WATSON

Blue Jay on Branch, 2013
Corian, Formica, reconstituted stone, sterling silver, steel
3 ½ x 3 ½ x ⅜"
PHOTO: EMILY WATSON

TERESA FARIS

Collaboration With a Bird lll, #15, 2013
sterling silver, wood altered by a bird
6 x 3 ½ x 1"
PHOTO: TERESA FARIS COURTESY OF CHARON KRANSEN ARTS, NEW YORK

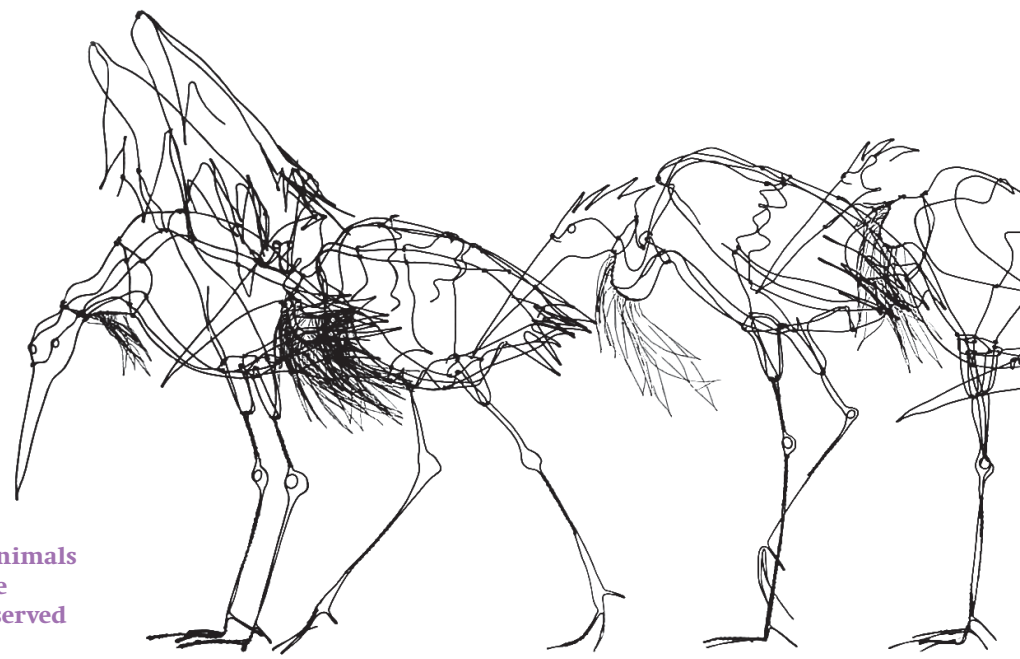
MARILYN DA SILVA

Changing Tides, 2014
copper, brass, wood, gesso, sand, colored pencil, found object
7 x 12 x 9"
PHOTO: M. LEE FATHERREE

"Birds and small animals are primary players in my work. They are metaphors for human situations represented on miniature stages where they exist."

THOMAS HILL

Maguari Stork in Pacing Step, 2014
mild steel wire
84 x 24 x 18"
PHOTO: THOMAS HILL



"In my work I attempt to convey animals in motion. Loosely "drawn," these sculptures are hopefully well observed without becoming labored."

LILLY FITZGERALD

Mourning Swan, 2012
22k gold, Ethiopian opal
2 x 1 x 1"

LISA PHELPS-HAVELIN

Stay (Crow Crown), from "Mourning Crowns" series, 2013
silver
10 x 9 x 7"
PHOTO: MARTIN BERGLIN

"Animals have been the guiding force of my path. These works and my work in veterinary social services seek to acknowledge their value as fully sentient partners, to advocate for them in a way that allows the full expression of their individuality, and to honor their teachings and gifts."

MI-SOOK HUR

Feather No. 1 and *Feather No. 2*, 2013
copper, sterling, enamel
each 1 ½ x 2 ⅛ x ¼"
PHOTO: MI-SOOK HUR

"As a child, I was fascinated by the outdoors, especially birds. The feathers represented my wonders about the places I had never been, things I never knew, and things I never have seen."

PATRICK J. QUINN

Head Feathers, 2013
mild steel, copper
24 x 16 x 14"
PHOTO: PATRICK J. QUINN

"Whether it's a bird in flight or the way certain aspects of a bird move, I am creating abstract scenarios that bring to question the nature of flight and awareness of the beauty of the elements that make flight possible and the creatures that fly."

"Buildings, bridges, and telephone poles are adorned with bird nests in summer; nests are squeezed into human-made spaces. In the "Nesting" series I play with this idea by building nests on humans in the form of jewelry."

HEATHER BAYLESS

Nesting Nest, 2012
sterling silver
10 x 7 x 4"
PHOTO: KWANGCHOON PARK

GABRIELLE GOULD

Nesting Box: Winter Pheasant, (jewelry box with brooch and earrings), 2014
sterling silver, 18k and 14k gold, feathers, coral, pearl
3 x 5 x ⅜"

LEAH ARIPOTCH

Snake Bag, 2013
bronze
12 x 6 x 7"
PHOTO: BOB TOY

"Using the form of the snake was motivated by the opposing attitudes that these creatures often inspire in us. Although snakes are predatory and vicious in nature, they are also beautiful and sociable creatures."

LIN STANIONIS

Awakening, 2011
18k gold, sterling, garnets,
enamel, snake skeleton
4 x 3 x 1"
PHOTO: JON BLUMB

HARLAN BUTT

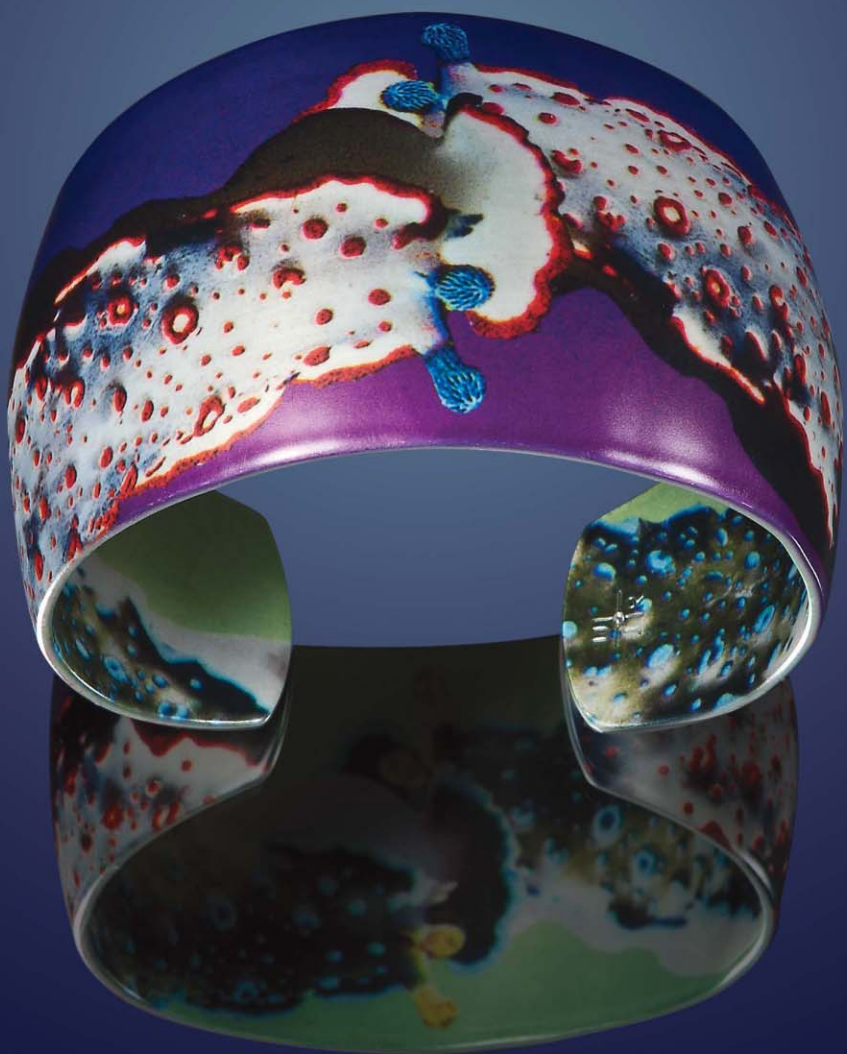
Horny Toad Vessel #2, 2012
copper, enamel, bronze, silver
5 x 5 ½ x 5 ½"
PHOTO: HARLAN BUTT

Copperhead Vessel #2, 2014
copper, enamel, bronze, silver
5 x 8 x 8"
PHOTO: HARLAN BUTT

"In the interdependent web of existence we share more similarities with the animals around us than differences. From DNA to individual behaviors, we are more than stewards, we are brothers and sisters."

BETHAMY LINTON

King Brown, 2013
anodized titanium, sterling silver
3 x 4 x 6 ½"
PHOTO: BEWLEY SHAYLOR



JACQUIE + UOSIS

above and opposite:
Cuffs, 2013
recycled aluminum sheet,
powdercoat painted and printed
height 1 ¼–2"
PHOTO: UOSIS JUODVALKIS

BROOKE MARKS-SWANSON

Glass Lizard, 2014
hand-knit landscape cord, vintage
flash card, oxidized copper
length 42"
PHOTO: BROOKE MARKS-SWANSON

"As long as I can remember, I've had an aversion to slithering things. Through collecting and making, my instinct to look away and shudder has now diminished."

SHIYING GAO

Neoborn Ring #1, 2013
recycled plastic milk bottle,
copper, dye powder
5 x 2 ¼ x ¾"
PHOTO: MENGHAI XIA, COURTESY OF
CHARON KRANSEN ARTS, NEW YORK

"When I look at the fight fish swimming, its tail makes a beautiful dance in the water, just like plastics "dancing" in hot wind. I was particularly impressed by how the natural creature and manmade dead plastic have such a similar movement."

DON FRIEDLICH

"Organic" series (brooches), 2012
lead glass, 18k gold
3 ¾ x 1 x ¾"; 3 ⅞ x 1 ⅛ x ¾"
PHOTO: LARRY SANDERS

KATHRYN OSGOOD

Tidepool 2, 2012
copper, enamel, sterling, amethyst, fabric, seed beads
3 x 1 ½ x 2"
PHOTO: ROBERT DIAMANTE

"I live on the coast of North Carolina and my work reflects the colors, textures, and forms of my coastal environment. The ever-present elements of water, wind, and sand combine with my interest in marine fauna to inspire my jewelry."

MANYA & ROUMEN

Koi Ring, 2012
black jade, 18k yellow gold, fire opals
1 ½ x 1 ½ x 1 ½"
PHOTO: STUART GOLDENBERG

"I hope to bring the joy, innocence, tranquility, and beauty of the animal world closer to us."

KEVIN HUGHES

New England, 2010
painted wood
6 x 2 ¼ x 1"
PHOTO: KAREN PHILIPPI

"It is quite ironic that the lobster, a bottom-feeding crustacean, has become a symbol of class and distinction. With *New England* I sought to capture the humor in such a symbol."

ANDREW KUEBECK

Sailor, 2012
sterling silver, fine silver, enamel, toner decal
6 x 3 x ¼"
PHOTO: ANDREW KUEBECK, COURTESY CHARON KRANSEN ARTS, NEW YORK

"Virility and masculinity often find surrogates in the forms of animals, which can display sexualized masculine power without having to directly show the phallus. I'm looking to exaggerate this display to the point of the absurd."

MAGGIE MAGGIO

Octopi, 2012
polymer
13 x 11 x 5"
PHOTO: COURTNEY FRISSE

VANESSA WALILKO

Octopus, Octopus!, 2014
10,000 hand-linked anodized aluminum rings
33 x 18 x 8"
PHOTO: LARRY SANDERS

CHERIE FANNING

Casque, 2013
recycled transparency, acrylic paint, pet iguana
8 ½ x 11"
PHOTO: CHERIE FANNING

AMY ROPER LYONS

Endangered Species #3—Chameleon
(pin/pendant), 2013
18k and 24k gold, enamel,
diamonds, boulder opals
2 x 2 ¼ x ½"
PHOTO: AMY ROPER LYONS

"Representing imagery from nature, my current body of work is a meditation on the preciousness of the world around us. The frailty and durability intrinsic to gold and glass also coexist in the natural world I depict."

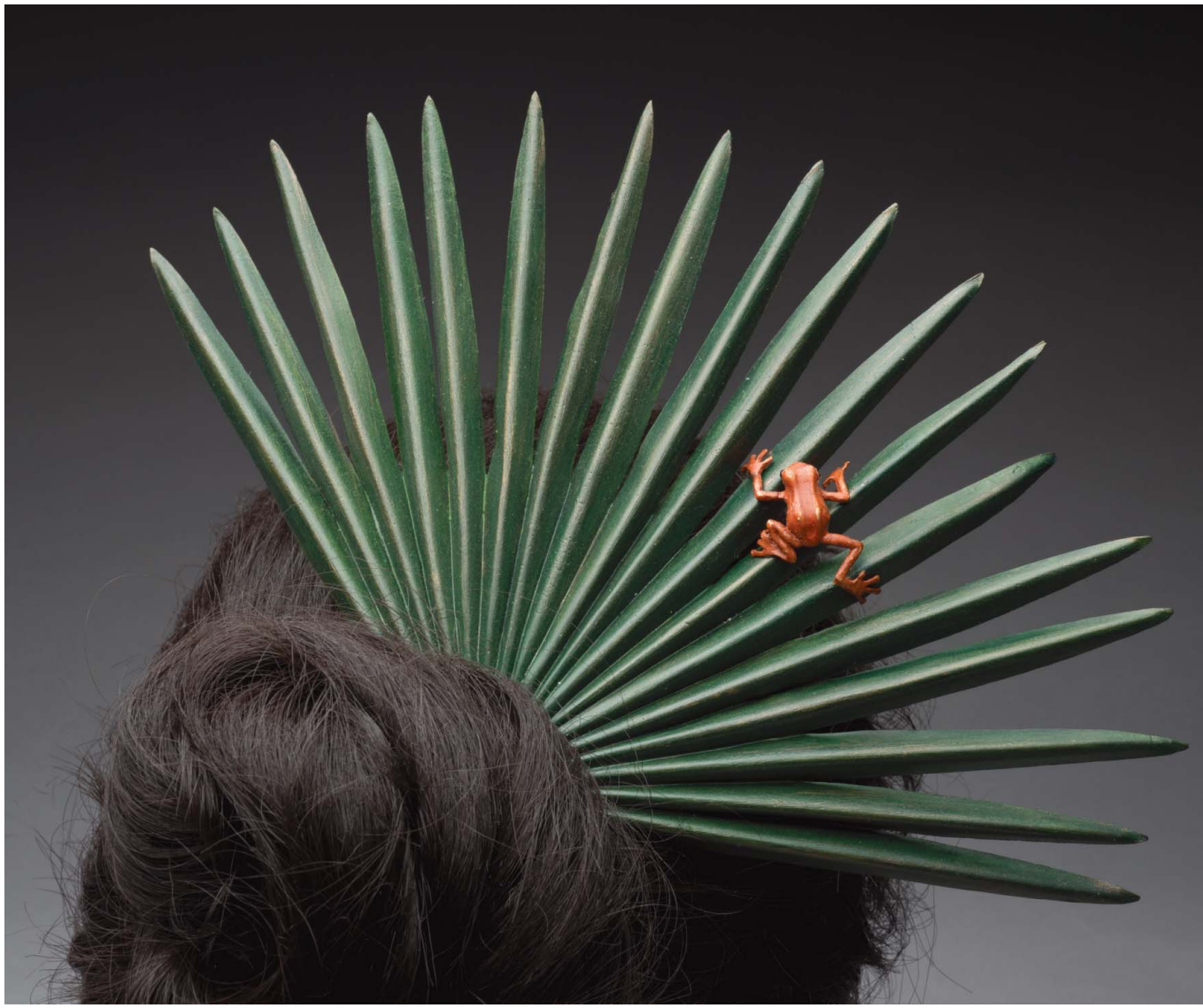
LISA JOHNSON

Banana Spider (necklace), 2014
intaglio, sterling silver, porcelain,
cubic zirconia, rubies
13 x 5 x ½"
PHOTO: LISA JOHNSON

DANIEL DICAPRIO

Maneater II, 2011
dyed holly, silver
3 x 3 x 3"
PHOTO: TAYLOR DABNEY

"I consider my jewelry and sculpture to be organisms on the beginning of their evolutionary path, having just made a great change that will propel them forward in a competitive world."



KAT MYERS

The Hitchhiker (detail), 2012
copper, bronze, black onyx, patina
8 ¼ x 9 ½ x 1"
PHOTO: LARRY DEAN

CHRISTOPHER MICHAEL STEPHENS

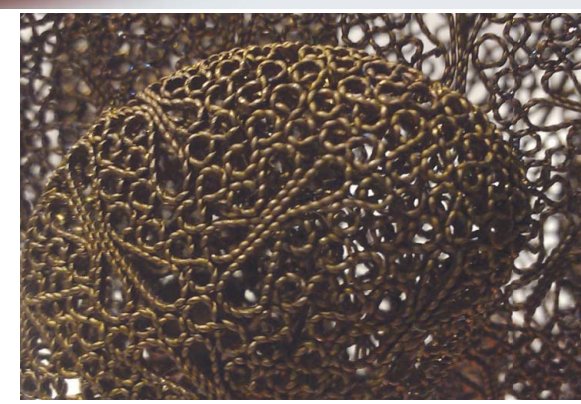
Small Sculpture, 2013
sterling silver
2 ¾ x 2 ¾ x 1"
PHOTO: CHRISTOPHER MICHAEL STEPHENS

LORE LANGENDRIES

Springbuck #1 from "Hunacturing" series, 2013
springbuck hide, saddle leather, magnets
3 1/8 x 6 x 1/4"
PHOTO: LORE LANGENDRIES

XIMENA NATANYA BRICEÑO

Bloomington Griffin (potpourri container), 2011
titanium filigree, laser welded, anodized, silver, magnets
10 x 10 x 3 ½"
PHOTO: XIMENA NATANYA BRICEÑO

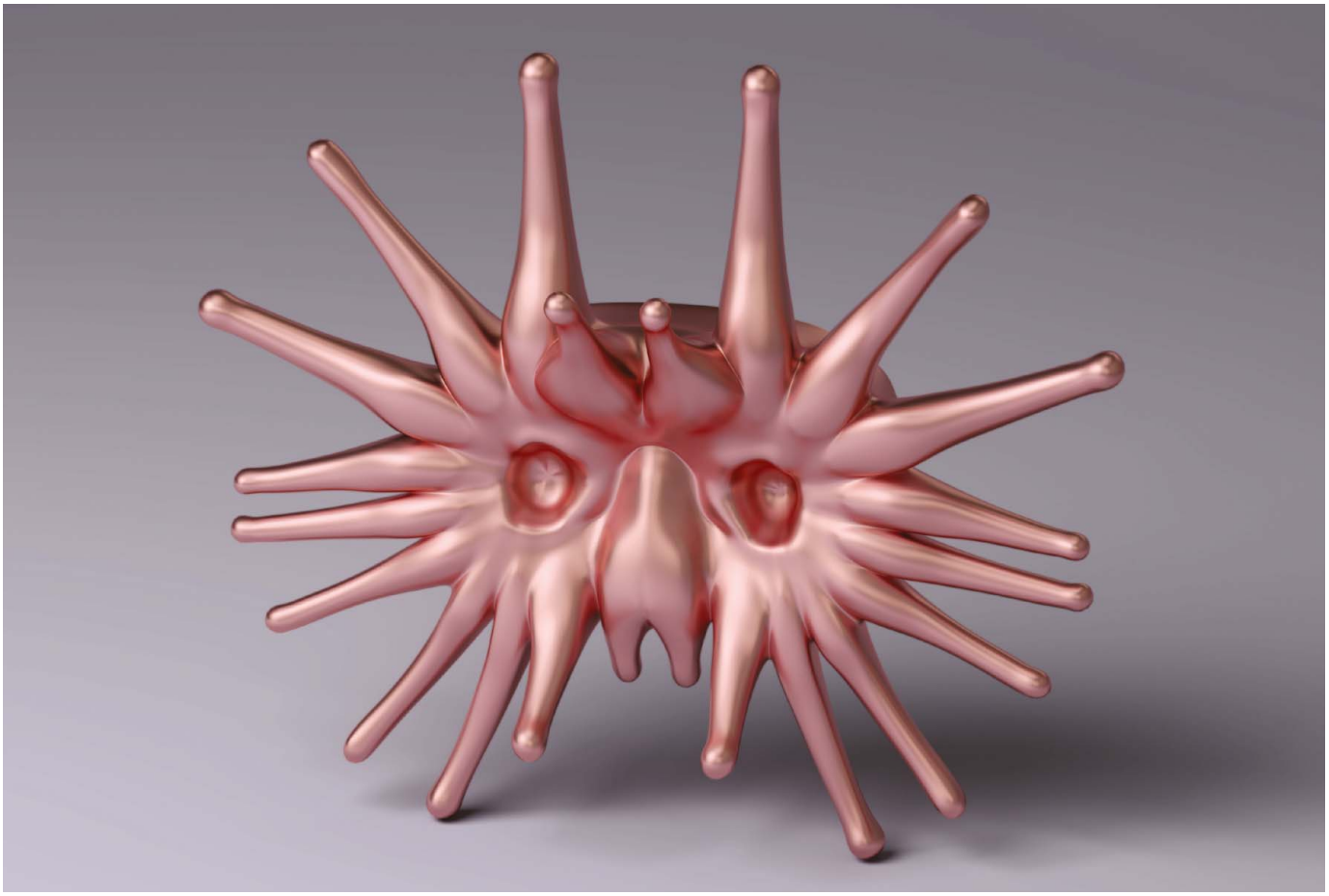


"*Bloomington Griffin* is a mythical creature crafted as consequence of migration and national identity. It has the neck of the Andean vicuna, the wings of the American eagle, and the legs and tail of the Australian Kangaroo—an international griffin."

"This work celebrates bats. These nocturnal creatures are often misunderstood and even vilified, but they offer incredible service to our ecosystem."

JEN TOWNSEND

Sleeping Bats, 2014
jet, sterling silver, Prismacolor
2 x 3 x ½"
PHOTO: HANK DREW



HANA CHOI

The Animal Kingdom, 2011
brass
2 x 2 ¾ x 2 ¼"
PHOTO: YOONCHUL SONG

THOMAS MUIR

Star-nosed Mole Belt Buckle, 2014
copper, brass
4 x 4 ¾ x 1 ¾"
PHOTO: DIGITAL RENDERING, SARIT SOMASA

Pig Snout Belt Buckle, 2014
copper, brass
4 x 5 ½ x 1 ⅜"
PHOTO: TOM MUIR

"The belt buckle format is a popular item of men's jewelry, often signaling the wearer's seriousness about hunting or fishing with representations of animal trophies. . . . Retaining the desired animal aura for the buckle wearer, the works spur reflection on the wonders of the nose, and, generally, on the beauty of the senses."

TOM HERMAN

Dream Walker, 2013
18k yellow gold, shakudo, shibuichi, diamonds
1 ¼ x 6 ⅝"
PHOTO: ALLEN BRYAN

"I wish to use my skills as a metalsmith to convey the plight of trophy animals. The pieces are reminiscent of hunting trophies and objects in shooting galleries. The heads are mascots for this species' survival and totems for preservation."

GINA WESTERGARD

A Somber Tale I, 2011
electro-formed copper, copper, gold leaf, enamel paint
10 x 7 x 8"
PHOTO: AARON PADEN

JOAN HAMMOND

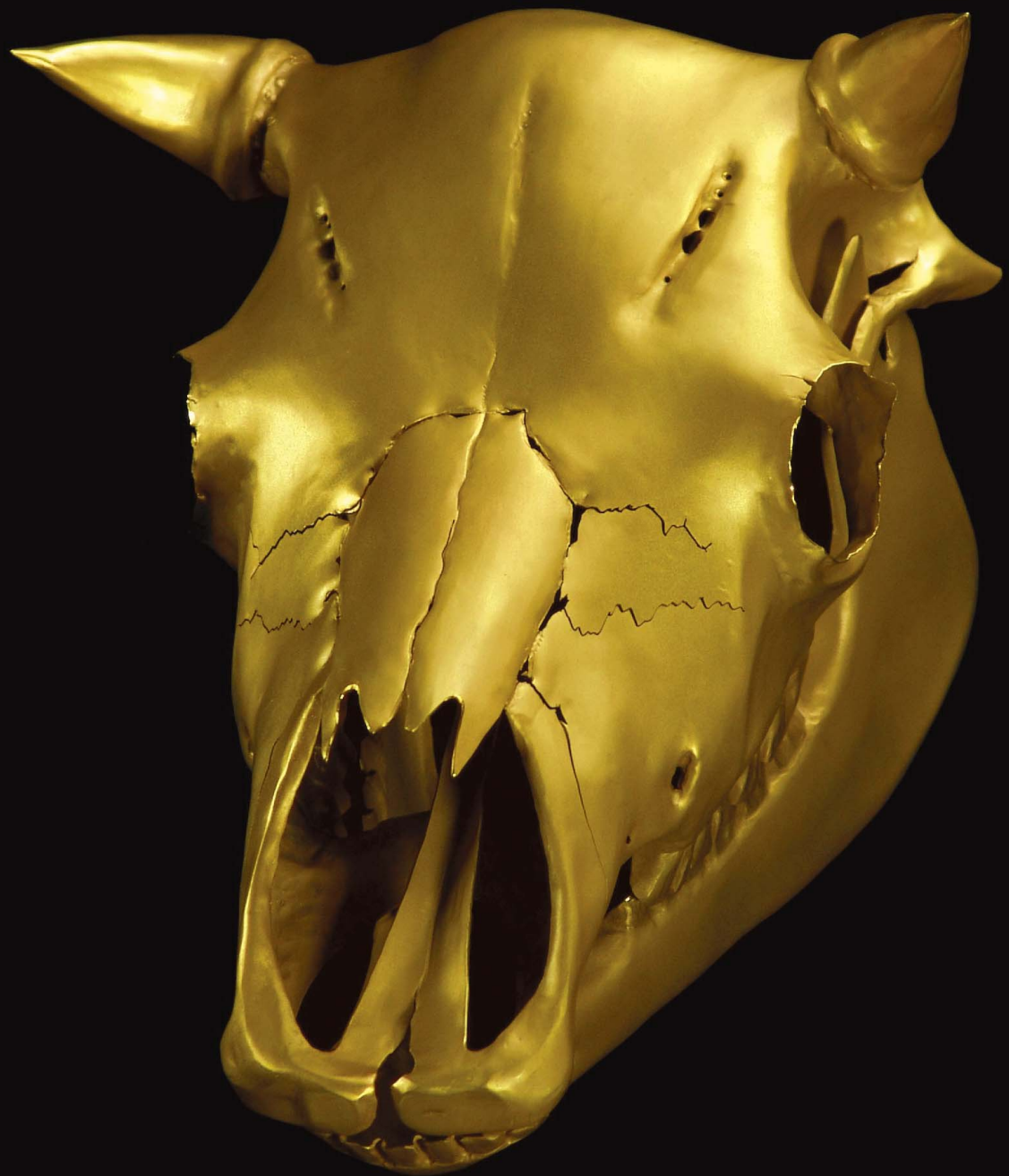
Pursued, 2013
fine silver
2 ½ x 7 ¼ x 7 ¼"
PHOTO: DOUG YAPLE

"This neckpiece was inspired by a Zen story about an itinerant monk being stalked by a tiger. My interpretation explores the relationship between the cat and the wearer."

LOGAN WOODLE

Rhyton for my Father's Proudest Day, 2012
copper, brass, silicon bronze
12 x 14 x 11"
PHOTO: HANNAH BAILEY

Low on the Hog: Headcheese Mold, 2014
sterling silver, red brass
6 x 6 x 4"
PHOTO: EASTON SELBY



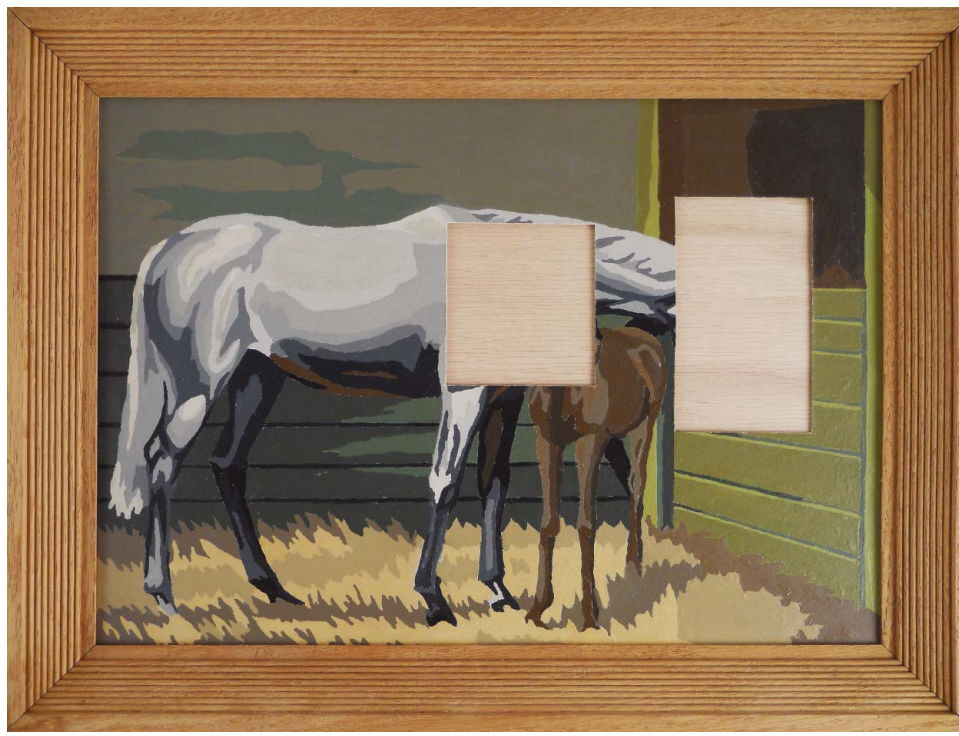
MATHIAS HECK

Let's Go Back to the Meatpots of Egypt!, 2012
sterling silver, gold plated
9 x 10 x 8 ½"
PHOTO: MATHIAS HECK

EMILY COBB

The Bowed Horse: Untied, 2011
"I cautiously pull at one end of the ribbon to loosen the bow. The horse rises on its hind legs, anticipating freedom."
nylon
12 ½ x 11 x 7"
PHOTO: EMILY COBB

"Each of my jewelry pieces is inspired by personal fables that often contains an animal as a central part of the imagery."



BILLIE JEAN THEIDE

[Dis]Place | American Paint Horse, 2014
classic paint by number, oak,
plywood, copper
painting 12 x 16”
dam brooch 4 x 2 ⅜ x ¾"
foal brooch 2 ¾ x 2 ½ x ¾"
PHOTO: BILLIE THEIDE

NANCY MOYER

Metztli Accompanied by 3 Phases
(pendant), 2013
sterling silver, digital image
from painting by
Mark Clark, epoxy glaze,
optical screws, silicon cord
3 ¾ x 2 ½ x ¼"
PHOTO: NANCY MOYER

"The Otomi of Teotihuacan is called Metztli, the Rabbit in the moon, the Old Mother. I have further directed her into a 21st century wearable ornament and the meso-American rabbit lives on."

RIKKE LUNNEMANN

Placebo of High Carat. . . . and Counting
(sleep medicine), 2012
18k gold, sterling silver,
medicine glass bottle
bottle: 2 x 1 ½";
sheep each ⅜ x ⅛ x ¼"

ZACHERY LECHTENBERG

Never Forgot, 2013
copper, silver, steel, enamel, paper
3 x 2 x ¼"

"The 'Standards' series incorporates the traditional use of the decorative grotesque and festive swags with examples of purebred dogs. I am intrigued by the idea that all dogs are descendants of wolves that have been bred to provide humans with protection, ornamentation, and/or unconditional love."

MIEL-MARGARITA PAREDES

"Standards" series (installation), 2010
copper, vitreous enamel
132 x 36 x 4"
PHOTO: STEPHEN FUNK PHOTOGRAPHY

Greyhound and Terrier from
"Standards" series, 2010
copper, vitreous enamel
13 x 16 x 2"
PHOTO: STEPHEN FUNK PHOTOGRAPHY

MEG J. ROBERTS

Panties for Canus Lupis, 2010
enameled copper, copper, bra strap
3 x 2 x ½"
PHOTO: MEG J. ROBERTS

"My roommate's dog, Pearl, is a very cute and spunky Puggle (beagle/pug). Unfortunately there is one part of her that isn't so cute and is on constant display. These panties feature a hinged door, so Pearl gets functional fashion and I get a break from a whole lot of hole."

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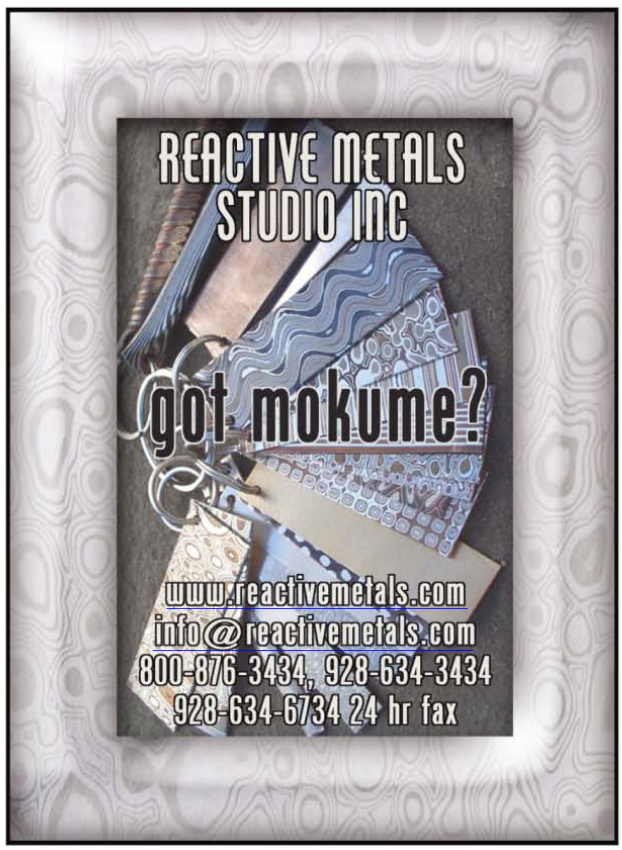

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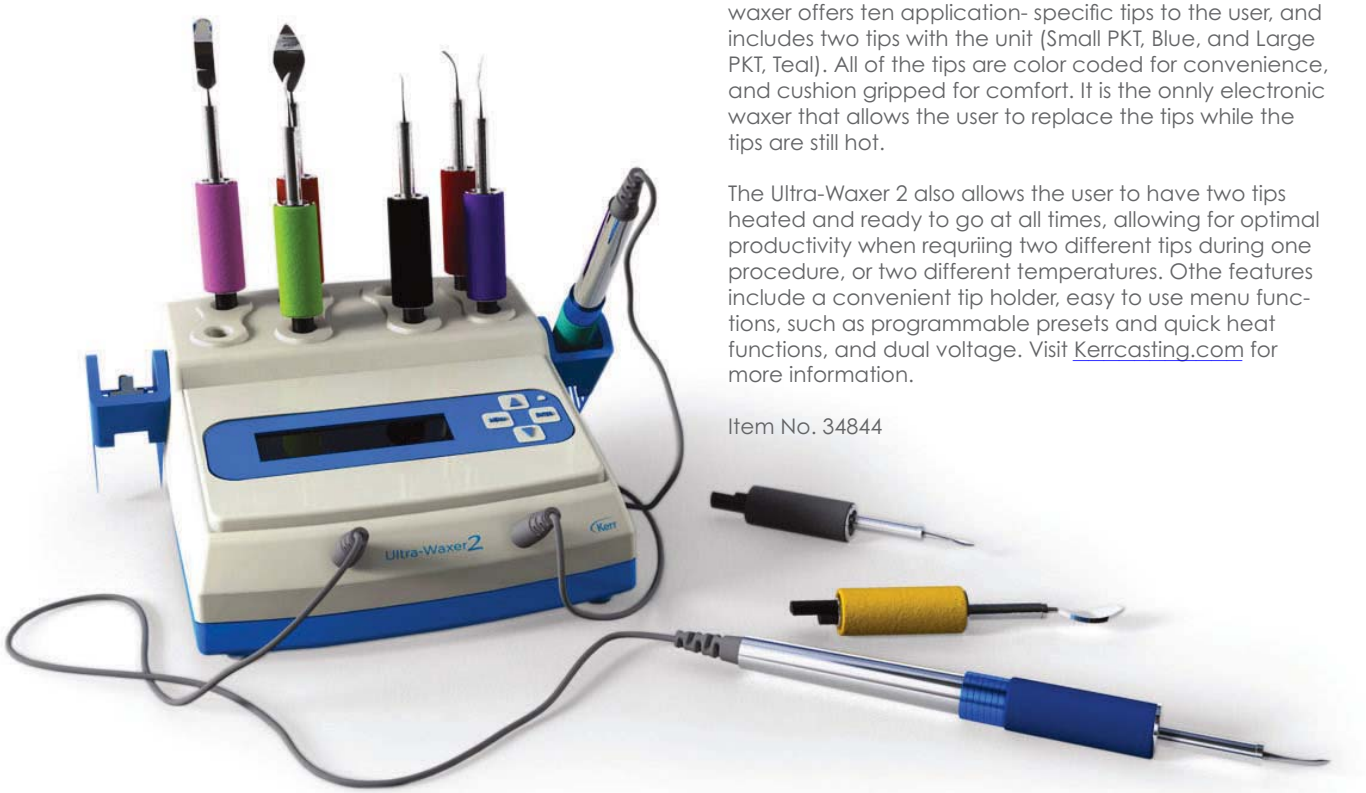

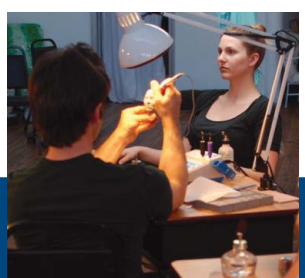

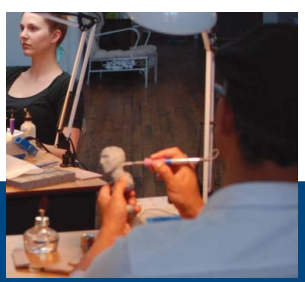

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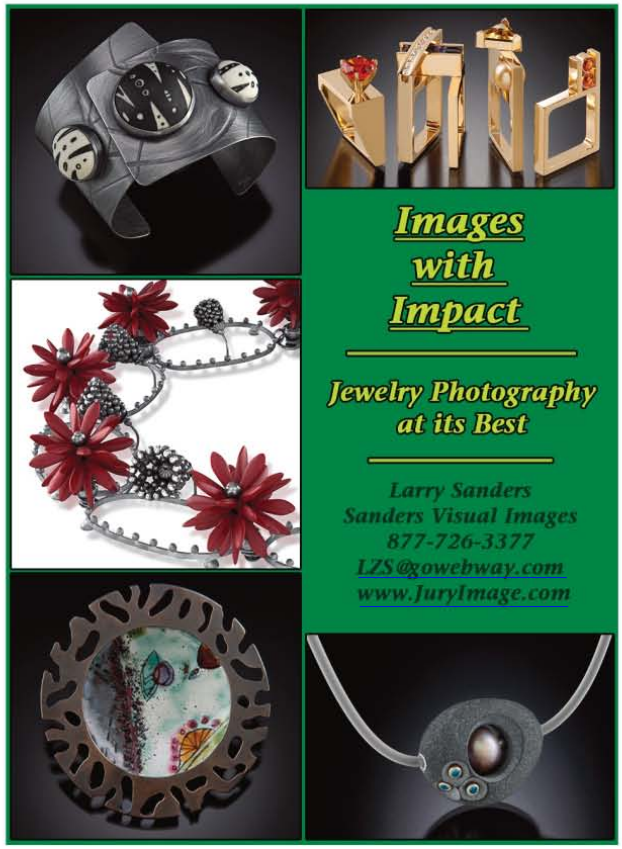

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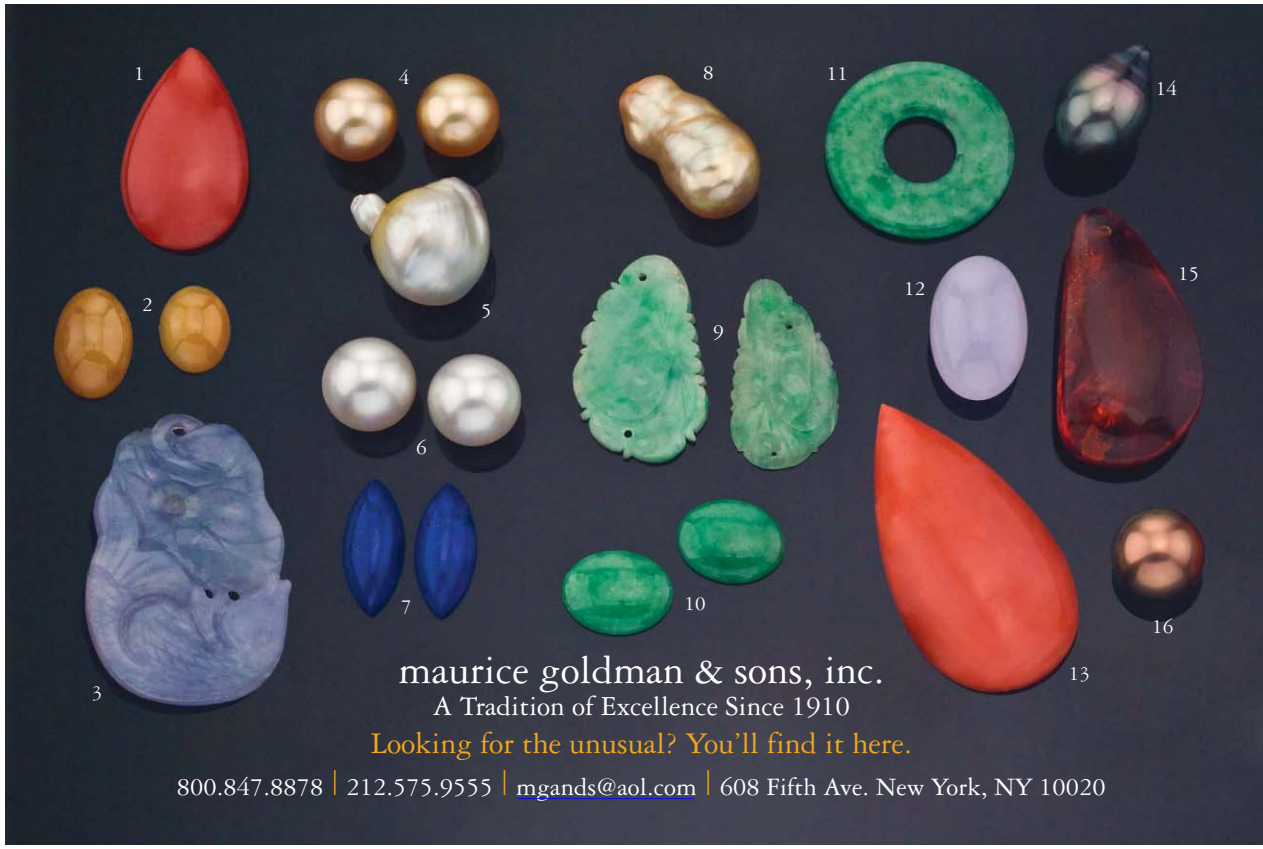

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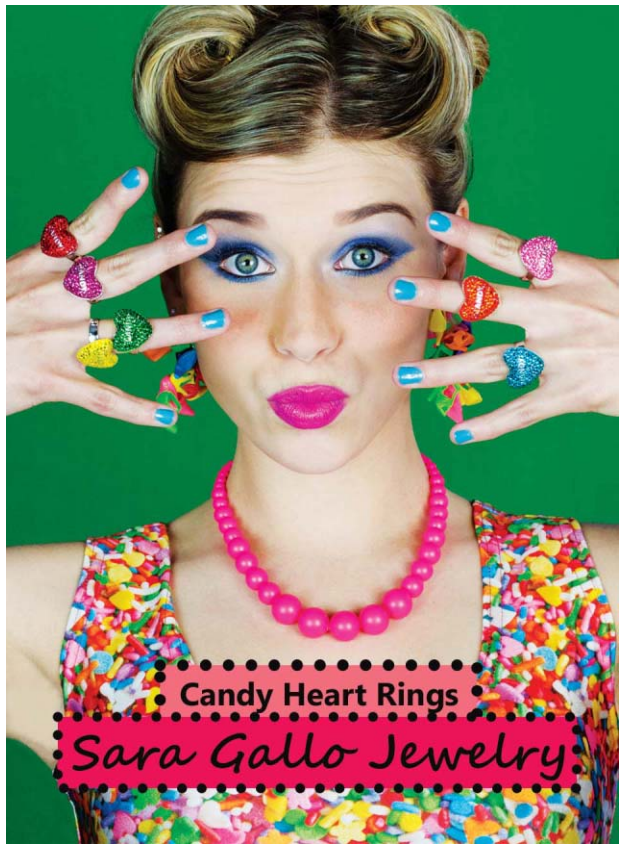

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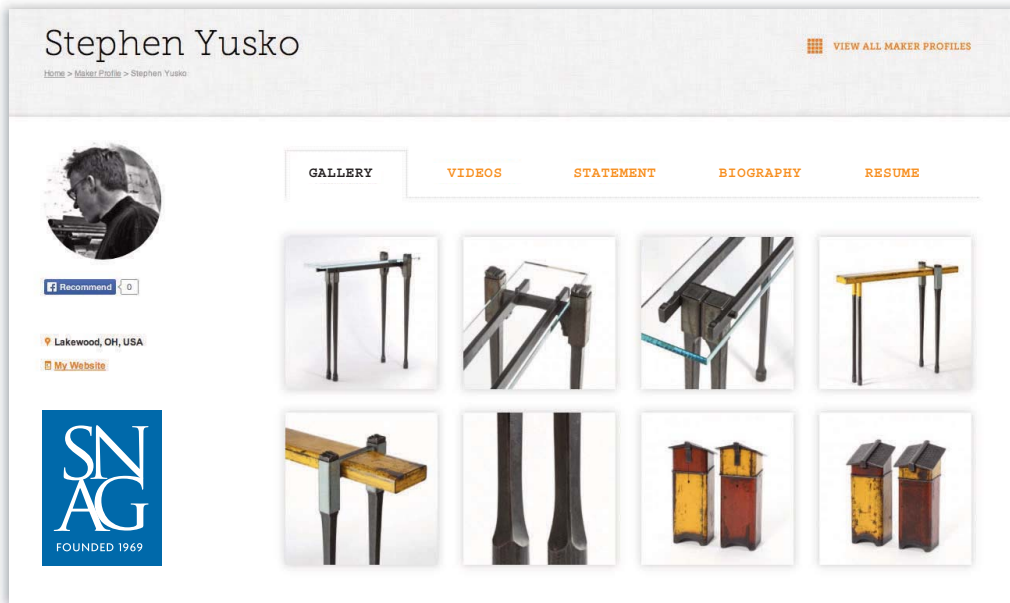

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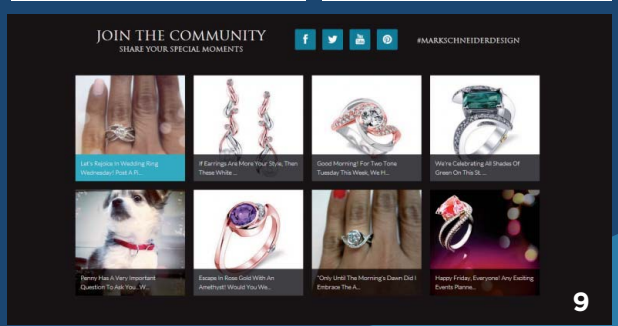

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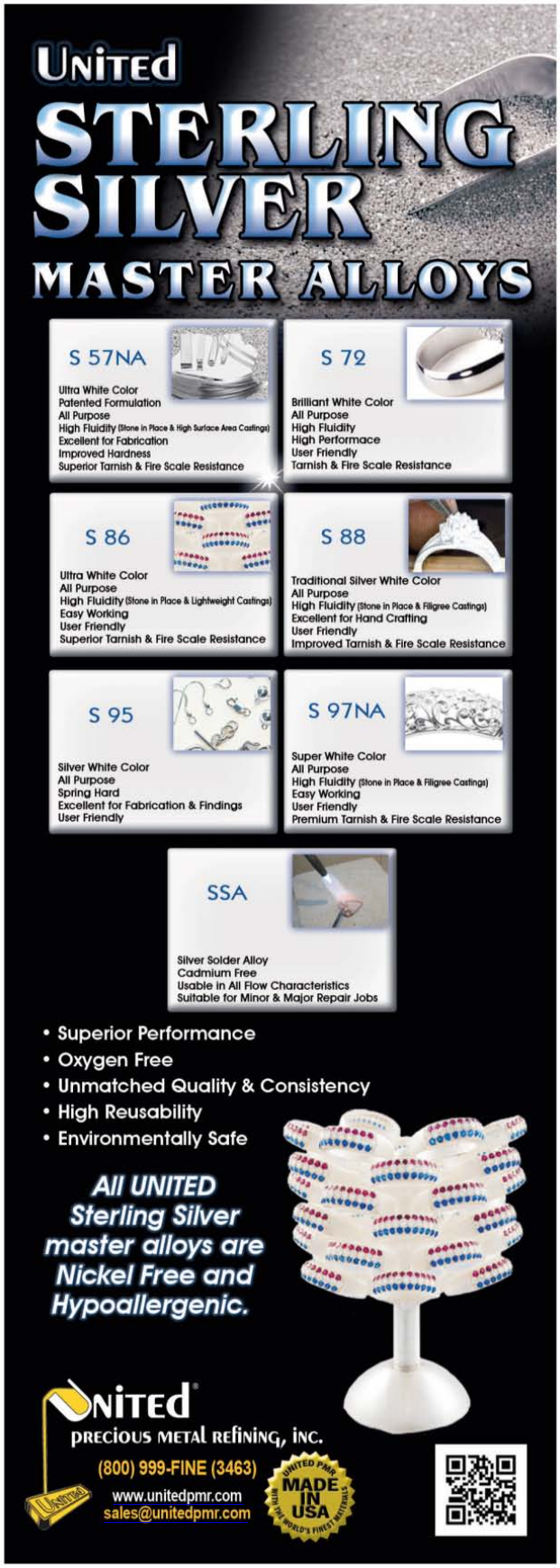

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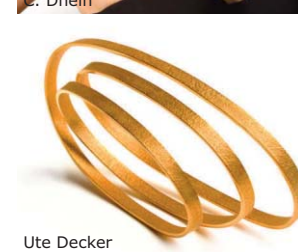
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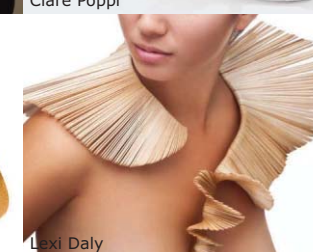
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